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Music Supervisors' Journal

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Music Supervisors' National Conference

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Address all communications regarding the Journal to

PETER W. DYKEMA, Editor

U. of Wis., Madison, Wis.

VALE! ST. JO!

The fourteenth annual meeting of the Supervisors' National Conference is past. But this does not mean that its activity is over. The throng of visitors, the excellent program, the largest registration in the history of our Association; these are matters which can be chronicled and eventually forgotten. Two developments, however, will continue their work long after the St. Joseph meeting is a matter of history only. First, the spirit of solidarity; and secondly, the spirit of progress. Both of these have been present in preceding meetings, but they were focused and made to function to a supreme point at St. Joseph. President John W. Beattie, by his unusual executive ability and his complete devotion during the past months, has knit the Conference together more solidly than it ever has been before. It now presents the firmest united front of its career. In the way of progress nothing is more epoch making than the enthusiastic reception by the Conference as a whole of that Herculean task of the Educational Council, namely, the presenting of a detailed outline of course of study for music in the grades. The Conference in general session at once recognized the remarkable step forward that had been made and the promise of still greater advances when the eleven members of that Council were able to present a unanimous report covering the aims, material, procedure, and attainments to be expected in each of the eight grades.

With no implication that these attributes have not been evident in preceding meetings, it seems to the editor of the Journal at least that the St. Joseph meeting may well be characterized as the one which crystallized the spirit of unity and the spirit of progress.

INTRODUCING MR. BOWEN

With this issue your present editor relinquishes his post and Mr. George Oscar Bowen of Ann Arbor, Mich., picks up the pen, typewriter, dictaphone, blue pencil, or whatever instrument he as editor will yield. He comes into this work with considerable experience along similar lines, with a willingness to serve, and with a fine, kindly spirit and generous judgment which ought to result in an excellent Journal. If all of the many contributors to the Journal will continue their kindly interest and if all the rest of you will comply with Mr. Bowen's requests for assistance there is abundant hope for continued growth and development in our little magazine. Remember then that all future communications for the Journal, beginning with the September, 1921 issue, are to go to Ann Arbor.

EXPLAINING SOME OMISSIONS

The report of the Educational Council on the course of study for the grades has crowded out a number of other items the editor had planned upon including. He refers to the additional material on glee clubs, summer schools, additional contributors to the Journal fund, several book reviews, and a large number of notes from the field. His only defense is that nothing could be more valuable for the great mass of our readers than this report of the Educational Council which, by its unanimous adoption by the Conference becomes the voice of the Music Supervisors' National Conference regarding music work in the eight grades. Moreover, he must call attention to the fact that a considerable number of summer sessions are advertised in this issue of the Journal so that much of the material which was ready for printing merely duplicates these advertisements. Will you, therefore, good readers, kindly read the advertisements unusually carefully this time—not forgetting of course to mention the Journal when you write any advertisers. Concerning the glee club material it may be said that, while the lists already published by no means exhaust the subject, they give ideas enough for a considerable period. Moreover, the advertisers are willing to help you extend this list. The book reviews have been greatly condensed but at least titles are given in almost every instance of material which the Editor hoped to

review at greater length. Here again the advertisers will help you. Finally, regarding notes from the field, the Editor can with the greatest enthusiasm refer you to the forthcoming Book of Proceedings which will contain an amazing amount of information from new and fertile fields. If you have not already joined the Conference do so at once. Write Karl W. Gehrken, Oberlin, Ohio, our retiring treasurer. He will control the finances until the books have been straightened up for this year's business—that is, until the report is printed in the 1921 Book of Proceedings. You know you are to send him \$3.00 if you were not a member last year; \$2.00 if you were a member. For this sum you will receive a complete report of the St. Joseph meeting.

A COMMENDABLE OPERATIC ORGANIZATION

Do you want a good travelling opera company to visit your town? If so, get into touch with the Ralph Dunbar Productions, 1537 E. 53rd St., Chicago, Ill. The Editor recently attended in Madison—a town of 35,000—their production of Carmen and was surprised and pleased at the adequacy of the performance given by their forty singers. It is worth while to hear a strictly American company singing in English present Carmen, an opera that in its appeal to ear and eye at least suggests many of the good points of the productions in New York and Chicago. Success to the Dunbars!

A TEACHERS' GLEE CLUB

As you read over the final installment of Glee Club material think whether you cannot institute a glee club of your grade and high school teachers. They would enjoy it and would thus be brought into more sympathetic relations with your music work. John W. Beattie uses his teachers' club, composed of both men and women, as one number on a lyceum or general entertainment course, consisting of three concerts and two lectures. In addition to the glee club the musical numbers included a fine vocalist and a small instrumental group.

BACK NUMBERS OF THE JOURNAL

We have now reached the 13,000 mark in our circulation and are hence covering every supervisor and special teacher of music in the United States, its territories and dependencies. Some of the new readers or some of the old readers whose files are not complete may wish back numbers. If so, send as many two cent stamps as you wish copies selected from the following remnants: Nov. 1914; Jan. 1915; Nov. 1915; Sept. 1916; Nov. 1916; Nov. 1917; Jan. 1918; Mar. 1918; Sept. 1918; Nov. 1918; Jan. 1919; Mar. 1919; Nov. 1919.

THAT JOURNAL FUND: A LAST WORD

Contributions continue to come in; everybody seems glad to help carry on the good work of the Journal and the Educational Council. The extreme prices for all printing have made this the hardest year financially that the Journal has experienced, and the ultimate balance of our accounts is still in doubt. If you haven't sent in a contribution and if you want to aid the finances of the Journal and the Educational Council you may still send a contribution to this year's Editor at Madison, Wis.

TAKING OUR AMUSEMENTS SERIOUSLY

What sort of music do you use for relaxation? Are you teaching music appreciation in the schools, stressing as you must, the value of the best in music, and are you following it up by singing and dancing to the "best sellers" in sheet music and records? Did this contraction strike you at St. Joseph? Is our love for good music only a professional cloak which we throw over our real selves? Is the preference for "the classics" only skin-deep? What is your own life saying regarding the value of good music?

A FAREWELL MESSAGE

By JOHN W. BEATTIE, Retiring President.

Any person who engages in the business of teaching is continually faced with petty annoyances of one sort or another. He who measures his success in terms of the big, ennobling features of the work, is able to rise above little things, and remains an enthusiastic teacher because of the service he may render.

Those of us who have been directing the affairs of the Music Supervisors' National Conference during the past year have had our little difficulties, but we have been able to accomplish things which have given us great satisfaction, therefore, we have been willing to devote our time and energies to the work of the Conference in a whole hearted spirit of devotion to a cause.

The St. Joseph Conference, which was the culmination of our efforts, was a splendid success from the standpoint of those who had any part in shaping the program. Several things may be mentioned, among those which contributed largely to that success.

1. The excellent cooperation of all St. Joseph organizations interested in music, with the executive and music departments of the schools of that city, made possible many unusual arrangements looking to our comfort and entertainment.

2. The membership was not only larger than it was at the corresponding time last year but represented a wider range of territory. Three States, Pennsylvania, New York and New Jersey, were responsible for slightly more than one-third of our total enrollment at Philadelphia. This year, in order to reach our total of more than 1300, active membership campaigns had to be undertaken in every State and in nearly every case, our State Chairmen responded nobly. The various State Chairmen are entitled to a great deal of credit for our enrollment, which is something of an achievement in view of the location of our meeting this year.

3. The actual attendance was surprisingly large. For the first time in our history, an accurate checking system was used so that we might know just how many members were present. About half the entire membership attended this year and they came from all parts of the country. Our gathering was truly a National one.

4. The program, having been built up largely by members of the Conference, contained many new names and some new subjects. Since no group of people banded together for the advancement of an ideal can progress without the steady infusion of new blood, we have reason to be pleased at the response made by members who were strangers to most of us prior to the meeting.

5. The organization of the Supervisors' Orchestra, the number of instrumentalists discovered among our ranks, the completeness of the instrumentation and the professional manner in which they were able to render difficult selections after but four rehearsals, was a revelation to many people and gave an impetus to instrumental work that was decidedly worth while.

6. The spirit of the meeting was one of friendly cooperation throughout. Starting out with considerable bitterness due to mismanagement of the hotel people on the opening day, we were able to bring into play that buoyancy so characteristic of our membership and to forget our personal grievances in light of the "get together" spirit which would not down. A never to be forgotten manifestation of that spirit was present in the Memorial Service on Thursday afternoon, when the Conference joined in the singing of Mrs. Gaynor's "Slumber Boat" as a tribute to the memory of that wonderful woman.

7. The report of the Educational Council and its unanimous acceptance by the Conference, without question, was a tremendous step forward. Anyone at all familiar with the history of the Conference must realize that agreement on definite standards, to which adherents of all schools of thought and procedure might subscribe, would have been impossible a few years ago. The completion of this report, involving months of effort and a rather strenuous series of meet-

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AN ANNOUNCEMENT

BY

W. Otto Miessner

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President

ings during the days at Saint Joseph, is a tribute to the soundness of the principle that we are more interested in ideals than in method or material.

In finishing my term as President of the Conference, I should be ungrateful indeed did I not offer once more, my thanks to all who assisted in any manner in making the year so successful. No president ever had more support than was accorded me and if everyone will rally to the support of the new president, there is no reason why we cannot have 2,000 active members for the next meeting.

THE FIRST MESSAGE FROM THE NEW REGIME

By FRANK A. BEACH, President-elect.

Our Fourteenth Annual Conference has passed, not into history but into the making of history. It marks the beginning of another year for each of us. What a marvelous meeting it was! Too much credit cannot be given to Mr. Beattie, to Miss Sanford, to the Educational Council, and to all others responsible for its success. The Journal of Proceedings cannot convey to our absent members what they missed—for their work—for themselves individually. The dominant tone—not struck with intention but more and more discernible as the Conference progressed, was unmistakably altruistic—a determined attitude of regard for the opinion of others and of service to others. Notebooks full of practical suggestive material are relatively unimportant compared with the individual realization of this attitude as opposed to the egoistic aim so often prevalent. In keeping with the spirit of the St. Joseph meeting, we may do two things: pass on to a neighboring supervisor who did not attend, some of the inspiration and practical help we received; in the Conference, help to maintain the momentum of interest by giving to the newly elected officers the benefit of early suggestion for the conduct of our organization during the ensuing year. It is the very earnest hope of the Executive Committee that the next Conference program may be more than ever YOUR PROGRAM. This is not a casual remark intended to be popularly democratic. It is a step toward what I believe is an inevitable and essential change in the policy of our organization—the division of responsibility. As your newly elected President I have no desire to shirk. I realize the honor you have done me. In accepting the position I have pledged my time and energy without limit. The demands and responsibilities of the presidency, however, preclude the election of strong men and women who may not be so situated as to enable them to devote unlimited time and effort. This should not be. Apparently a paid Secretary is not now possible if desirable; the alternative I hope to follow, namely, to delegate in so far as possible to the officers, to the State Chairmen and to the membership the responsibility for certain phases of our year's work and of our Annual Conference. First then, while the recent Conference is fresh in your memory let us have your suggestions "for the good of the order" and your ideas upon the general character as well as detailed suggestions concerning topics and speakers for our next Conference program. Failure to comply cannot be otherwise interpreted that that you do not approve the above plan. Already we have had valuable response to a similar appeal made at St. Joseph. Now won't you respond?

NOTES FROM OUR RETIRING TREASURER

HERE IS A BARGAIN!

We have on hand a comparatively large number of the 1914 Volumes containing papers, etc., read at the Minneapolis meeting and during the present month it has been decided to sell these at the absurdly low price of fifty cents, post paid. The Volume contains the famous address by Dr. Winship of Boston entitled "Appreciation of Music Appreciation," as well as addresses by Commissioner Claxton, Mr. Will Earhart and others. If you want a copy, send me your fifty cents today.

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all the wonderful addresses given at the meeting. Will you help both yourself and the Conference by paying your membership fee now? (New members, \$3.00—renewals, \$2.00.) Remember that membership includes a copy of the book and you may be assured that this year's volume will contain the most valuable material we have ever issued. It not only has all the addresses (we had several unusually strong ones this year) but the report of the Educational Council which is alone worth many times the cost of membership. Perhaps you do not know that this Educational Council report includes a recommendation of aims, procedure and attainments for each of the eight grades and thus at last gives us something definite in the way of an ideal to work toward. **WHY NOT TODAY?** Write to K. W. Gehrkins, Oberlin, Ohio.

The Fourth Annual Convention of the Eastern Music Supervisors' Conference will be held in Boston, May 4th, 5th and 6th, with headquarters at the Hotel Brunswick. The Conference enters on its fifth year of successful work with every hope for a future brighter than its past.

The conduct of the convention will be slightly different from that in past years. In place of the many round tables and discussions which took place simultaneously, all meetings of this nature will be held in Huntington Hall, and all the members of the conference will be present to reap the benefits.

The main point throughout the whole meeting will be efficiency in teaching. The supervisors will be provided with an epitomized account of each address and paper which is to be read, and in this way carry with them a very definite impression of the meetings.

The officers are as follows: George H. Gartlan, New York City, President; Inez Field Damon, Lowell, Mass., First Vice-President; Louise Westwood, Newark, N. J., Second Vice-President; Laura Bryant, Ithaca, N. Y., Secretary; Arthur F. A. Witte, West New York, N. J., Treasurer.

Echoes from St. Jo!

He who would report the St. Joseph meeting can do little more than call upon your imagination while he asks you to study the program printed in the two preceding journals and attribute to each item a high standard of attainment or, on the other hand, bid you to wait until the complete Volume of Proceedings shall appear and in that study the astonishing mass of valuable material.

The program moved along according to the carefully worked out schedule. An especially complete and helpful system of registration had been worked out, including not only records that were kept on file at the office of the treasurer, but also the printing in the newspaper each day of the complete list of arrivals. The visiting of the St. Joseph schools called forth a large attendance and displayed both in the class room and in the programs much work that was valuable and suggestive. Miss Clara F. Sanford and her assistants worked unsparingly to acquaint the supervisors with every phase of the highly developed music course in St. Joseph. The program which they, through the assistance of the St. Joseph Festival Association, had devised was full of unusual and delightful offerings, and formed a most important part of the week's events.

In his opening address President Beattie emphasized four attributes of the successful teacher. In the first place, teachers must be fine musicians. They must be human, socially minded, and able to mingle with all classes of people. They must have creative imagination and a knowledge of subjects other than their own. And, finally, they must have executive ability in order to attend to the many business details of their work.

Karl W. Gehrkins gave a scholarly address on the fine art of teaching in which he called attention to the necessity of keeping in mind at all times the beauty of music. He traced the necessity of laying a broad foundation in the love for music before specializing on technical aspects.

The sectional meetings on Wednesday provided an overwhelming wealth of material and emphasized the degree of specialization toward which our work is progressing. Bands, orchestras, choruses, classes of pupils in various aspects of applied music such as voice, piano, violin, were in evidence to such an extent that the streets seemed to be given over principally to musicians. The most intense interest prevailed in all of the well attended round table discussions.

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The UNIVERSITY COURSE of MUSIC STUDY was made by practical teachers to meet every-day conditions. *The Board of Editors:* RULPH GANZ, EDWIN HUGHES, KATE S. CHITTENDEN, THOMAS TAPPER, CHARLES DENNEE, LOUIS C. ELSON, MORTIMER WILSON, NICHOLAS DEVORE and more than thirty others of the foremost American teachers and musical authorities working under the direction of the *National Academy of Music*.

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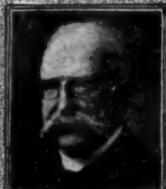
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The Thursday topic on music and citizenship brought forth some of the strongest papers of the week and emphasized anew the widening sphere of the music supervisor. In the afternoon the committee on necrology presented beautiful and impressive tributes to three of our associates who had passed beyond during the preceeding year.

The new officers are as follows: Frank A. Beach, Emporia, Kansas, President; Paul J. Weaver, Chapel Hill, N. C., 1st Vice-President; Geo. Oscar Bowan, Ann Arbor, Mich., 2nd Vice-President; Ada Bicking, Evansville, Ind., secretary; W. H. Butterfield, Providence, R. I., treasurer; Philip C. Hayden, Keokuk, Ia., auditor. Edgar B. Gordon, Madison Wis., Member Board of Directors, Mrs. Francis Elliott Clark of Camden, N. J., new member of the Educational Council.

The program by the supervisors surpassed even the hopes of the participants. The newspaper reports marveled at the perfection which chorus and orchestra had attained in four days and characterized the concert as easily the climax and the most interesting event of the entire week. It is certain that the complete success of this concert has established for all future gatherings the precedent of an orchestra and chorus in separate and combined numbers.

Undoubtedly the most noteworthy and far reaching of the meetings of the week was the Friday session at which the report of the Educational Council was presented. The Council, two years after its creation, presented the results of its deliberation on the formation of a four year course for music supervisors leading to a degree of Bachelor of Music, and also presented a rather detailed statement of what should be expected in the way of aims, material, procedure and attainments in each of the eighth grades of the elementary school. Throughout all of the preceeding six days the Council had worked from early morning to the wee small hours of the night in the endeavor to formulate a statement which would adequately represent the many divergent views of the eleven members. Even after they had accomplished this task that for many hours seemed impossible, they feared that the Conference as a whole would find it inadequate. It was therefore a matter of great relief and satisfaction when the Conference not only received it with an open mind, but displayed great satisfaction and endorsed it without a single change. The Conference evidently appreciated the great amount of devoted labor and the willingness to sacrifice non-essential divergences of views which made such a unanimous report possible. Because of the immense importance of this report it is printed entire in this issue of the Journal and thus necessarily makes any extended account of other events at St. Joseph impossible at this time. The new editor, however, Mr. George Oscar Bowen, of Ann Arbor, Michigan, promises that the Volume of Proceedings shall be put through with the greatest of speed. It will be an invaluable document.

A Standard Course in Music

REPORT OF THE EDUCATIONAL COUNCIL, APPROVED BY THE MUSIC SUPERVISORS' NATIONAL CONFERENCE, APRIL 8, 1921.

(Editor's Note: There is printed below the bare outline submitted by the Educational Council at St. Joseph. It consists of two parts: First, a general statement, with a summary of what may be expected at the end of the sixth year; second, a carefully divided and rather sharply analyzed apportionment of the aims, material, procedure, and attainments for each of the years below the high school. A more complete printing, which shall include that other report of the Educational Council—the course for the training of supervisors of music, as well as the stenographic account of the remarks and explanations made by the members of the Council in presenting these reports, will be published immediately by the Conference. Copies of this on firm paper and without advertisements may be obtained at 10c each from Mr. George Oscar Bowen, Second Vice President, Ann Arbor, Mich. Additional copies of the April number of the Journal are not available. It is hoped that supervisors will purchase considerable numbers of the 10c pamphlets and distribute them widely.—P. W. D.)

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| | |
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General Statement

The Educational Council submits for the consideration of the Music Supervisors' National Conference the following statements and recommendations for the betterment of conditions and practices in public school music.

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Music has always played an important part in the life and development of the human race. During the strenuous formative years of our national growth the times were not ripe for the significance of this fact to be fully appreciated. The invaluable service of music during the great war has brought about, in the readjustment period, a deeper nation-wide interest in the subject and an awakening to its possibilities, which demand a wider recognition of music as a factor in the education and life of the whole people.

Music is now generally recognized as a universal human need and no longer as a luxury for the few. The need for the service of more and better music can be met only through the schools. The time has come when music must be made available to every child in the entire country whether in city or rural schools.

Music has proven itself worthy to be classed as a major subject, coordinate with reading, writing and arithmetic, and must no longer be considered an adjunct more or less superfluous and unrelated to educational processes. Therefore, the music supervisors voice the demand of musicians, music teachers, musical organizations and intelligent lovers of music, as well as the progressive educators of the country, for such readjustment of the school curricula as will make possible the proper and adequate teaching and use of music as an integral part of the regular school work.

Music must be given a reasonable and fair amount of the time of the school day, not only as an art subject both beautiful and useful, but as a subject broadly educational. In a daily schedule of 300 or more minutes, music as such should be allowed not less than 15 minutes daily in primary grades, not less than 20 minutes daily in intermediate grades, and not less than the equivalent of 25 minutes daily in grammar, junior high and high school grades. The time assignment is not to include the valuable functioning of music as an ally in Physical Culture, English, Festivals, Pageants, etc. In upper grades this time allotment may include one period of Glee Club practice or orchestra rehearsal. All other periods of instrumental music (piano and orchestral instruments) should be additional.

Music work meeting the present day requirements necessitates in every city, town, and county a thoroughly well trained director of music, and a sufficient number of able assistants to permit a trained supervisor to visit each classroom not less than once each month. A visit twice each month is highly desirable.

The demands upon the class room teacher in carrying on the daily work make it absolutely necessary that every Normal School shall require for graduation at least 24 weeks of daily lessons in the study and practice of music under practical and musicianly instructors who have had experience in school work. The music supervisors of the country request every State Superintendent to issue teachers' certificates only to those who are qualified to teach music, and in grading or classifying the certificates to give to music the same proportionate rating as any other subject.

The increased wide-spread use and enjoyment of instrumental music and the undoubted highly educative value of the subject when properly pursued make it imperative that the schools offer instrumental courses open to all children, in school time, and largely or wholly at public expense, exactly as has been done in Science, Physics, Manual Training, Domestic Science, etc. Systematic effort should be made to discover and encourage children possessed of special talent in any and all fields of music.

The equipment necessary to make music effective must include a key-board instrument available for each class, pianos of good grade for piano classes, recitals, etc., and a good phonograph and carefully selected library of records. A player-piano would also be distinctly helpful. There must be an ample supply of textbook and supplementary material for carrying on the proper procedure in classroom vocal music and also ample material of real musical worth for bringing music to the service of the school, the home, and the community.

The Music Supervisors' National Conference wishes to direct the attention of educators to certain standards of attainment toward which the music work in schools generally should tend. In accordance with the growing acceptance of the classification of school grades, the end of the 6th year marks the close of the primary period, the end of the sensory and associative stages of child life. The Conference recommends the following summary of music accomplishments as a standard of attainment for the end of the 6th year.

1st. Every child shall have acquired the use of his singing voice and pleasure in song as a means of expression.

2nd. Every child shall have learned to enjoy music as something heard as well as something expressed.

3rd. Every child shall have acquired a repertory of songs which may be carried into the home and social life, including "America" and "The Star Spangled Banner."

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4th. Every child shall have developed aural power to know by sound that which he knows by sight and vice versa. Every child shall have acquired the ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of difficulty of folk-songs such as the "Minstrel Boy;" also knowledge of the major and minor keys and their signatures.

5th. Every child talented in musical performance shall have had opportunity for its cultivation.

6th. The children shall have developed a love for the beautiful in music and taste in choosing their songs and the music to which they listen for the enjoyment and pleasure which only good music can give.

7th. The children shall have acquired the ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition after a few hearings of it; to identify at least the three-part song form from hearing; and to recognize and give titles and composers of a reasonable number of standard vocal and instrumental compositions.

8th. Above all, the children shall have arrived at the conception of music as a beautiful and fine essential in a well rounded, normal life.

Course of Study by Years

FIRST YEAR

AIMS

- (a) To give every child the use of his singing voice and pleasure in song as a means of expression.
- (b) To cultivate the power of careful, sensitive aural attention.
- (c) To provide the pupils through accompaniments to some of their songs and the hearing of much good music, an experience richer than that afforded by their own singing.
- (d) To give every child enjoyment of music as something heard as well as something expressed. (Appreciation of music).

MATERIAL

- (a) Rote-song books in the hands of the teacher.
- (b) A keyboard instrument for playing accompaniments
- (c) A pitch pipe; also a staff-liner if the teacher so wishes.
- (d) A phonograph, with at least 20 records of good music.

PROCEDURE

- (a) Singing songs by rote, using light head tones ordinarily not exceeding the range of the treble staff.
- (b) Imitative exercises for curing so-called monotones.
- (c) Singing songs entire, or phrase by phrase, individually. (To include all members of the class).
- (d) Occasional use of accompaniments on well learned rote-songs.
- (e) Directing aural attention to beauty of tone in singing and to simple aspects of music as observed in rote-songs and in music heard, such as repetitions and recurrence of phrases, and repeated rhythms.
- (f) The teaching of syllables as desired.

ATTAINMENTS

- (a) Ability to sing pleasingly a repertory of 30 to 40 rote-songs appropriate to the grade, including one stanza of "America."
- (b) The reduction of the number of "monotones" to 10 per cent or less of the total number of pupils.
- (c) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, some 5 of the songs sung by the class as a whole.
- (d) Preference on the part of the children for good tones rather than bad, and the disposition to love the best of the music they have sung or heard.

SECOND YEAR

AIMS

- (a) The aims of the First Year again, namely: continued curing of "monotones" (to give every child the use of his singing voice); development of song-singing; enrichment and extension of song-repertory; further development of aural power; further development of appreciation, including pleasurable attention to the expressive features of song and the beauties of musical structure.
- (b) To continue the development of the power to recognize aurally simple phrase groups of tones and the feeling for simplest rhythms. The introduction of the staff may occur as early as the middle of the first year or as late as the beginning of the third year depending upon the order of procedure.

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MATERIAL

- (a) Rote-song books in the hands of the teacher.
- (b) Books containing easy rote-songs (some of which may be in minor keys) and the simplest melodies in the usual nine major keys to be used in the development of sight-singing, if begun; the latter group, at least, to be printed in large type and open distribution on the page; and both groups to be in books that are placed in the hands of the children.
- (c) Some large display form of material that is to be studied; either in some chart form or on blackboard.
- (d) A pitch-pipe and a staff-liner.
- (e) A keyboard instrument for playing accompaniments.
- (f) A phonograph and some 25 records of good music.

PROCEDURE

- (a) Singing rote-songs for pleasurable musical experience.
- (b) Imitative exercises for curing so-called monotones.
- (c) The use of the staff in practicing or preparing for sight-singing.
- (d) Frequent practice in individual singing.
- (e) Ear-training for the development of tonal and rhythmic thinking.
- (f) Occasional use of accompaniments to songs previously learned.
- (g) Learning to listen to good compositions for the sheer joy and charm of their beauty. Also to listen to the salient features of the imitative or descriptive phases involved; and to the simple arrangement of recurring phrases or "tunes" and rhythmic patterns.

ATTAINMENTS

- (a) Ability to sing correctly and pleasingly 40 to 60 new songs, 20 of which are to be memorized and which shall include two stanzas of "America." It is also suggested that some of the songs of the first year be kept in repertory.
- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits 6 or 8 of the songs sung by the class as a whole.
- (c) Not more than 5 per cent of the entire class to be "monotones" at end of year. The other pupils to sing without bad vocal habits, with musical enjoyment, and with good musical effect.
- (d) Ability by end of year (or by the middle of the following year, according to procedure) to sing at sight, with syllables, easy melodies in the usual nine major keys, containing notes and rests one, two, three and four beats in length, and employing diatonic tones in stepwise progressions and with simple skips.
- (f) Ability to recognize some 5 or 6 good compositions on hearing the first few measures of each; to follow and recognize a recurrent theme in a new song or new piece of very simple structure; and a tendency to prefer compositions that have real musical merit and charm to those that are weak or common.

THIRD YEAR

AIMS

- (a) Continued correction of "monotones"; development of free and beautiful singing of songs; development of the song-repertory along lines appropriate to the taste and expanding powers of the children; development of aural power and extension of it to new features; further development of appreciation, particularly in the direction of pleasurable attention to the expressive and structural beauties of music.
- (b) Development of an elementary degree of power and skill in independent sight-singing.

MATERIAL

- (a) Books of music in the hands of the pupils; these books to contain three types of musical material, namely:
 - (1) Rote-songs of appropriate interest and elaborateness;
 - (2) Songs that may be taught partially by rote and partially by reading;
 - (3) Easier material for sight-singing.
 All of this material, with the possible exception of the first group, should be printed in large type and open distribution upon the page.
- (b) Blank music paper or music writing books ruled with a wide staff, in the hands of the pupils.
- (c) A keyboard instrument.
- (d) A pitch-pipe and staff-liner.
- (e) A phonograph and 25 good records.

PROCEDURE

- (a) Singing rote-songs for pleasurable musical experience.
- (b) Systematic practice in sight-singing.
- (c) Ear-training for the development of tonal and rhythmic thinking.

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- (d) Individual song-singing and sight-singing; each child to sing individually at least once a week.
- (e) Liberal use of a keyboard instrument for illustrative purposes and accompaniments, but not for leading.
- (f) Listening to good musical compositions as largely unanalyzed musical experience; observation or analysis to be largely in connection with the songs sung, but also in some degree with the larger compositions heard; and to consist of features of structure or design, such as observing recurrences of themes, sequences, and variations on them, etc.; and to be pursued in the spirit of recognizing the beauty and charm of such features of musical design.

ATTAINMENTS

- (a) Ability to sing correctly and pleasingly 40 to 60 new songs, at least 10 of which shall be memorized, and which shall include the four stanzas of "America." It is also suggested that some of the song of the preceding years be kept in repertory.
- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, 8 or 10 of the songs sung by the class as a whole.
- (c) The "monotone" to be practically eliminated. Individual attention should be given to special cases.
- (d) Ability by end of year to sing at sight, by syllables, easy melodies in any of the usual nine major keys; these melodies containing stepwise progressions and skips of 3ds, 4ths, 5ths, 6ths, and 8ths and employing at least notes and rests one, two, three, or four beats in length, and two notes to the beat; also knowledge of some twelve of the more familiar signs and terms used in connection with staff notation.
- (e) Ability of at least 25 per cent of the pupils to sing as well individually, at sight, as the class can sing as a whole.
- (f) Power that enables the pupils to recognize by sound that which they know by sight, and vice versa; i. e., "see with the ears and hear with the eyes."—Luther Whiting Mason.
- (g) Increased power to attend to, and give account of, the salient points of design in the music introduced, and increased sympathy for, and pleasure in, those factors that make for charm of musical design and expressive quality; also, ability to recognize and identify some 8 or 10 standard musical compositions when the first few measures of each are played.

FOURTH YEAR

AIMS

- I. Almost all the general aims appropriate and desirable in both early and later years in a system of instruction in music in public schools have now been assembled. Once more they may be summarized:
 - (a) To develop pleasure in song as a means of expression.
 - (b) To secure free and correct use of the voice in singing.
 - (c) To develop musical qualities of performance of songs.
 - (d) To develop a conception of music as something to be heard as well as something to be expressed.
 - (e) Progressive development of power to use the printed language of music.
 - (f) Progressive extension of musical experience beyond that provided by the singing of the children.
 - (g) Continuous development of power of appreciation by development of aural power, guided in the direction of attention to the elements of the beautiful in music.
- II. Specific aims of the Fourth Year are as follows:
 - (a) Introductory steps in two-part singing.
 - (b) Extension of knowledge of the tonal and rhythmic material of music appropriate to Fourth Year.

MATERIAL

- (a) Books of music in the hands of the pupils, these books to contain a very large number of songs of high musical merit, a few of the more elaborate of which may be learned by rote.
- (b) Blank music paper, or music writing books, in the hands of the pupils.
- (c) A keyboard instrument, pitch-pipe and staff-liner.
- (d) A phonograph and at least 25 good records.

PROCEDURE

- (a) Singing repertory songs for pleasurable musical expression.
- (b) Individual singing to be employed as a means of strengthening individual capability.
- (c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.

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- (d) The introduction of two-part singing to be by "chording" in two parts on sustained tones, at intervals chiefly of the 3rd or 6th, or by rounds; *both* first and second parts to contain *both* boys and girls; the voices of all to be treated as equal.
- (e) Liberal use of a keyboard instrument in accompaniments and for purposes of explanation and illustration, but not for leading unfamiliar music.
- (f) Observing the structure of songs sung, and listening to and giving account of salient points in the structure of standard musical compositions, with a view to developing appreciation of the beauties of tonal design.

ATTAINMENTS

- (a) Continued development of song-singing and extension of repertory; this to include the first stanza of "The Star-Spangled Banner."
- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, not less than 10 of the songs sung by the class as a whole.
- (c) Power and skill to sing at sight music appropriate to this year.
- (d) Ability of at least 30 per cent of the pupils to sing individually at sight the material which the class can read as a whole.
- (e) Power that enables the pupils to know by sound that which they know by sight, and vice versa.
- (f) Increased capacity to observe the *characteristic* features of songs sung, and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize, and write the names of some 20 standard compositions from hearing the first few measures of each.

FIFTH YEAR AIMS

I. General:

- (a) To continue development of free and beautiful singing of songs.
- (b) To acquire an increasingly wide musical experience.
- (c) To develop increasing power of eye and ear in correlation.
- (d) To develop power to listen for musical beauty as well as for musical knowledge.
- (e) To develop increased power to sing at sight.

II. Special:

- (f) To establish two-part singing.
- (g) To develop increasing practical knowledge of the tones of the Chromatic Scale and power to use them.
- (h) Extension of knowledge of the tonal and rhythmic material of music appropriate to Fifth Year.
- (i) To develop a fair degree of power to sing unison songs at sight with words, and an elementary degree of power to sing two-part songs at sight with words.

MATERIAL

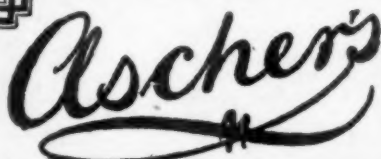
- (a) Books of music in the hands of the pupils, these to contain unison and two-part songs for treble voices.
- (b) Blank music writing paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) Pitch-pipe and staff-liner.
- (e) Phonograph and library of records of good music.

PROCEDURE

- (a) Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
- (b) Individual singing to be employed as a means of confirming and establishing individual capability.
- (c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.
- (d) In two-part singing, the pupils to be divided indiscriminately as to sex, both girls and boys' voices being treated as equal. (An occasional irregular voice may need to be treated as an exception.) Assignments of vocal parts to groups to be reversed from song to song or from week to week, to give proper practice to the full vocal range of each pupil, and to develop in each individual independence in singing the lower part; the alto to be taken up first on new songs that require practice on the parts separately; and to be sung with the lightness of voice and movement characteristic of soprano. Systematic effort to be made to develop sight-singing of two parts simultaneously.
- (e) Systematic attention to be given to singing words at sight, when the songs contain nothing but quite familiar technical features.
- (f) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.

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- 15—Loia Waltz.....Emil Ascher
- 16—New York Life March.....Emil Ascher
- 17—Lilac Waltz.....Emil Ascher
- 18—Air from "Rigoletto".....G. Verdi
- 19—The Dream Waltz.....Emil Ascher
- 20—True Love Mazurka (Three Step).....Emil Ascher
- 21—Our Boys and Girls of California March.....Emil Ascher
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- 23—Cupid's Heart Gavotte.....Emil Ascher
- 24—Norma March.....V. Bellini
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- 26—Boys' Brigade March.....Percy Wenrich
- 27—Standard Airs of America (Medley Overture).....Emil Ascher
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- Introducing: Lucia di Lammermoor, Bohemian Girl, Poet and Peasant, Lohengrin, Barcarolle from Tales of Hoffman, Faust March.
- 42—Dear Old Ireland (Medley Overture).....Emil Ascher
- Introducing: Rustic, Come Back to Erin, Wearing of the Green, Barndoor, Believe Me if All Those Endearing Young Charms, Miss McLeod's Reel, The Last Rose of Summer, Garry Owen, Mairiel Boy.
- 43—Return of the Volunteers (March).....H. Engelmann

ADVANCED No. 2

- 44—Our Students' March.....Emil Ascher
- 45—Humoreske.....Anton Dvorak
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- (g) Observation and analysis of salient features of design in music sung and in standard musical compositions heard: such as persistent reiteration of a motive, recurrences of themes, sequential treatment and imaginative changes, (as in "Morning Mood" or "Asa's Death" from Grieg's *Peer Gynt* Music), or the divisions of the song-forms (as in songs sung or in the Pilgrims' Chorus from *Tannhauser*).

ATTAINMENTS

- (a) Continued development of song-singing and extension of repertory; this to include the remaining stanzas of "The Star-Spangled Banner".
- (b) Ability of 90 per cent of pupils to sing individually, freely, correctly and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.
- (c) Power and skill to sing at sight music appropriate to this year.
- (d) Ability of at least 30 per cent of the class to sing individually at sight the material which the class can sing as a whole.
- (e) Power that enables the pupils to know by sound that which they know by sight, and vice versa.
- (f) Increased capacity to observe the characteristic features of songs sung and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize and write the names of some 20 standard compositions from hearing the first few measures of each.

SIXTH YEAR

AIMS

I. General Aims the same as Fifth Year.

II. Special:

- (a) The Special Aims of Fifth Year continued and extended.
- (b) To begin the development of three-part, treble-voice singing.
- (c) To develop ability to deal practically with the minor mode.

MATERIAL

- (a) Books of music in the hands of the pupils; these to contain unison and two-part, treble-voice material; and also some material for three parts, treble voices, and some more elaborate unison songs.
- (b) Blank music paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) A pitch-pipe and staff-liner.
- (e) A phonograph and library of records of good music.

PROCEDURE

- (a) Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
- (b) Individual singing to be employed as a means of confirming and establishing individual capability.
- (c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.
- (d) Division into two or three voice-parts to be without regard to sex, each part containing some boys and some girls. Assignments of children to vocal parts to be shifted from song to song or from week to week as voices permit.
- (e) Practice in the use of the accidentals and their restoring signs, and in building scales.
- (f) Three-part singing introduced, through the development of the harmonic sense, using triads if desired.
- (g) Systematic attention to be given to singing words at sight when the songs contain nothing but quite familiar technical features.
- (h) Two-part and three-part songs to be undertaken at the outset with all parts simultaneously, when practicable.
- (i) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.
- (j) Observation of the elements of interest and charm of music sung and heard to be directed to design and imaginative treatment of thematic material, as manifest in motivation, repetitions, recurrences, unity and contrast of part with part (as in the song-forms or rondo) etc.

ATTAINMENTS

- (a) Ability to sing well, with enjoyment at least 30 unison, two-part, and three-part songs, some of which shall be memorized.
- (b) Ability of 90 per cent of pupils to sing individually, freely, correctly and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.
- (c) Ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and



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in general to be of the grade of folksongs such as "The Minstrel Boy." Also knowledge of the major and minor keys and their signatures.

- (d) Ability of at least 30 per cent of the pupils to sing individually at sight music sung by the class as a whole.
- (f) Ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition, after a few hearings of it; to identify at least the Three-part Song Form from hearing; to recognize and to give titles and composers of not less than 20 standard compositions studied during the year.

SEVENTH AND EIGHTH YEARS

AIMS

I. General Aims of earlier years continued.

II. Specific Aims.

- (a) To develop concerted singing in the direction of mass chorus practice as well as to continue the usual class-room sight-singing and part-singing.
- (b) To recognize the birth of new affective (emotional) states in the pupils, due to their awakening sense of the relationships of human life and the emotional aspects of these relationships; and to utilize the best of these qualities of feeling as agencies toward the reinforcement and upbuilding of fine and strong elements of character.
- (c) To articulate more closely for the pupils, individually and collectively, the musical interests and activities of the school with those of their homes and their community.
- (d) To recognize and encourage the special interest that pupils of this age have in the mechanism, technique and use of musical instruments.
- (e) To recognize and encourage special individual musical capabilities, as a feature of an avocational as well as a vocational stage of development.
- (f) To pay special attention to the diverging needs of the voices of the pupils.
- (g) To strengthen and extend technical knowledge and capability with reference to tonal and rhythmic elements and features of staff-notation and sight-singing.
- (h) To add to the appreciation of the formal elements in music an appreciation of the moods characteristic of romantic and modern music.

MATERIAL

- (a) Ample material suitable for the various needs of the pupil.
- (b) Blank music writing paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) A phonograph and an adequate library of good music.

PROCEDURE

- (a) Singing of repertory songs, as before, for the sake of musical enjoyment.
- (b) Occasional assembling of large groups of 7th or 8th year or 7th and 8th year pupils for chorus practice and social singing.
- (c) Continued practice in sight-singing.
- (d) Individual singing to be retained as a means of developing greater individual capability and independence.
- (e) Close attention to individual vocal ranges and characteristics, involving frequent examinations of all voices individually; acquisition of exact knowledge of the capabilities of each individual's voice; careful treatment of changing voices, and careful part-assignment of all voices.
- (f) Much use of a keyboard instrument for accompaniments and purposes of illustration, explanation, and for recitals.
- (g) In easy part-songs all parts to be attempted simultaneously. Separate parts to be practiced only when necessary.
- (h) Singing words at sight. Syllables to be used only when necessary.
- (i) Comment and discussion on the aspects of beauty and expression that awakened interest in the compositions sung or listened to, including also attention to their origin, textual meaning, and style, for the purpose of developing an intelligent musical taste and judgment.
- (j) Some time to be given to recitals by pupils and artists and to the development of vocal and orchestral ensemble practice under school auspices.

ATTAINMENTS

- (a) Ability to sing well, with enjoyment, a repertory of 25 to 35 songs of musical, literary, community, national or other worthy interest.
- (b) Ability to sing at sight part-songs of the grade of a very simple hymn.
- (d) Knowledge of all essential facts of elementary theory sufficient to enable 75 per cent of the students to give a correct explanation of any notational features contained in the pieces of average difficulty in the standard books of music for the 7th and 8th years.
- (f) Further progress in recognition of the relations, agreements, dependencies of tones and tonal groups, that give to music its strength and interest; pleasure in good music.



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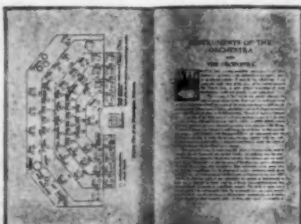
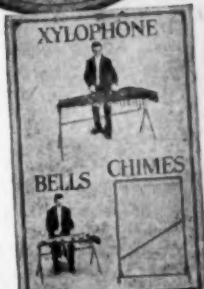
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Music for Glee Clubs

Further Preliminary Lists.

(Editor's Note. The lists published in the January Journal have stirred up considerable interest and several supervisors have written comments and additions. But the Editor is not yet ready to announce his selected combination; he does not think he has heard from enough of you. Write him at Madison just what you think of these lists—citing particular numbers to exemplify your points. Then send in your good titles and especially make out three lists of twelve each—boys, girls, mixed—which seem to you the cream of all you know. Come, this is a worth while piece of work! P. W. D.)

E. E. Halstead, Warren, Ohio.

I am enclosing lists of boys' and girls' glee club music not suggested in the January Journal, which I have found suitable and interesting to High School students. I think this department will help many of us in finding new and interesting material. I usually have from 4 to 6 alto first tenors whom I rely upon for the high notes. One number I have suggested has a high B flat.

| Boys' Glee Club | | |
|--|---------------------|-------------|
| Selection | Composer | Publisher |
| Jolly Blacksmiths Lay | Stanhope Edition 63 | White-Smith |
| Speed Bonny Bark | Geibel | White-Smith |
| My Old Virginia Sweetheart | Geibel | White-Smith |
| When the Flag Goes By | Nevin | Ditson |
| Please Won't You Be My —Hm? | Dan Dore | Ditson |
| The Trumpet Calls Away | Dow | Ditson |
| Angeline (Plantation) | Heyser | Fillmore |
| Mister Boogaman | Richards | Boston |
| Dried Apple Pies | Beswick | Molineux |
| Negro Medley | Shattuck | Molineux |
| The Boys of the Old Brigade | Parks | Parks |
| Girls' Glee Club | | |
| Stars Brightly Shining | Bronte | Schmidt |
| Pit, Pat, Pit, Pat | Bailey | White-Smith |
| Lucky Fly | Macy | Ditson |
| The Shoogy Shoo | Mayhew | Ditson |
| Japanese Love Song | Salter | Boosey |
| Whip Poor Will | Hahn | Schmidt |
| Chit-Chat | Moffat | Schmidt |
| The Blue Bell—from Three Flower Songs | Beach | Schmidt |
| The Sweet Little Girl and the Quaint Squegee | Waldo | Schmidt |
| The Rock-a-by Lady | Prescott | White-Smith |
| Darkey Lullaby (Humoreske) | Dvorak | Birchard |
| O, Lovely Night (Barcarolle) | Offenbach | Schirmer |

Gertrude B. Parsons, Los Angeles, California

Concerning list of songs in January Journal, on which you ask comment, permit me to say that I find a number of them extremely good, viz:

Winter Song—Bullard—(Boys). Invictus—Bullard—(Boys). The Sweet o' the Year—Salter—(Girls). Carmina—Waltz Song—(Girls). The Gypsy Trail—Galloway—(Boys). De Coppah Moon—Shelley—(Boys). Gypsy Life—Schumann—(Combined Clubs). O Lord Most Merciful—Concone—(Combined Clubs).

From my vision of education, I deplore the use in any High School of such "Humorous" songs as are mentioned. On the whole the lists given do not represent the best available numbers.

I append a few, which have been used in Los Angeles High Schools with success.

Lassie o' Mine—Walt. Hunting Song—Harding. Song of the Armorer—Nevin. Pale in the Amber West—Parks. Mah Punkin Sue—Widener. Little Tommy—Macy. Mandolins and Music—Paul Bliss. Doris—Nevin. Little Jappoose—Sherwin. In May—Parker.

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This is a list of numbers which I have used and found very successful.

The Worsted Man—Musical Play—John K. Bangs—Harper Bros. Music from Operas of Gilbert and Sullivan.

Girls Glee Club—

Cobwebs—3 parts
Silver Bell—3 parts
A May Morning—2 parts
Strauss Waltz Song—3 parts
The Call—3 parts
Bowl of Roses—3 parts
I Know a Lovely Garden—4 parts
Rose in the Bud—4 parts
O Dry Those Tears—3 parts

Smith-Lynes
Herman
Denza
Strauss-Harris
Andrews
Clarke
d'Hardelet
Forester
del Riego

Schmidt
Schmidt
Chappell
Schirmer
Schirmer
Chapell
Chapell
Chapell

Gracia M. Sickels, Saginaw, W. S., Michigan

The list of music for High School Glee Clubs, published in the Music Supervisors Journal, was of great interest to me. May I add my list of material which I have used with great success for the past three years.

Girls Glee Club—

Beneath Thy Lattice (Japanese Serenade)
Flowers Awake
An Indian Cradle Song
Indian Cradle Song
Serenade
Snow Flakes
Allah's Holiday
Boat Song
The Lord is My Shepherd
At Twilight
Before the Daybreak
Gypsy Daisies
Bowl of Roses
At Twilight
Wynken, Blynken and Nod
I Know a Lovely Garden
Love Like the Dawn Came Stealing
Butterfly Days
Annie Laurie
Will o' the Wisp

Patterson Hopkins
H. Waldo Warner
K. S. Clark
H. A. Mathews
H. A. Mathews
Frances McCollin
Friml
Harriett Ware
Schubert
Nevin
Nevin
Huntington Woodman
R. C. Clarke
Triml
Nevin
d'Hardelet
Cadman
Osborne
arr. Dudley Buck
Sproso

Boys' Glee Club—

Swing Along
De' Coppah Moon
A Warrior Bold
Rose of My Heart
Over the Ocean Blue
Little Cotton Dolly
Kentucky Babe
Roses of Picardy
Mother of Mine
Carry Me Back to Old Virginny
Just Awearying for You
Perfect Day
Winter Song
Croon, Croon, Underneath the Moon
How Much Wood Would a Wood
Chuck, etc. (humorous)

W. M. Cooke
H. R. Shelly
J. A. West
Herman Lohr
Petrie
Geibel
Geibel
Haydn Wood
Tours
James Bland
Bond
Bond
Bullard
Clutsa n

Karl Linders

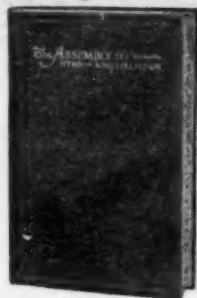
Mixed Voices—

Wake Miss Lindy
The Old Folks—Medley
Carmena
Woo Thou Sweet Music
Greeting to Spring
Under Blossoming Branches
Gondoliers' Song
The Lost Chord (Sil. Burdette Co.)
Recessional
The Evening Wind (Sil. Burdette Co.)
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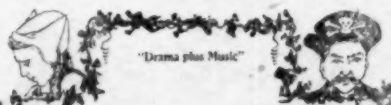
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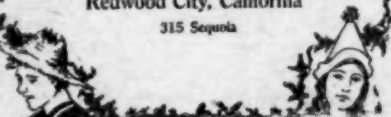
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By T. P. GIDDINGS, Head of Music Dept., Minneapolis, Minn., and
Earl L. BAKER, Supervisor of School Music, West High School

(Continued from January issue)

Variety

New music should be taken up in several ways. Some of the new selections should be sung with the piano the first time as a choral society would sing them, the leader assuming that every pupil reads music well. Pupils should learn that mistakes are of no consequence, and, furthermore, should never be reproved for them. They should sing the piece through without stopping at the first attempt, no matter how many mistakes they make, in the proper time. This will give the pupils a correct idea of the piece as a whole the first time they go through it. The mistakes can be corrected later. Too much reading of new music in this way will, however, make the pupils careless and cause them to relapse into being mere guessers, no matter how good their preparation has been. To obviate this, some of the new music should be sung by syllable without the piano and without the beating of time by the leader. In taking up a new piece by syllable, the pupils should hold their books and beat time. If the music room is provided with desks or chairs with desk arms, the books may be laid flat. If the room is provided with opera chairs, the pupils may lean forward and lay the books flat on the top of the back of the chair in front, holding the book steady with the right. The leader may then walk around and help the weak ones. He will be able to spot these unerringly in the largest class by the way the fingers are pointing. This pointing of the finger shows just what and how much or little the pupil knows. In this work also the pupils must hold to the logical sequence of reading music and keep going, singing smoothly and in time, no matter how many mistakes they make or how badly the music sounds.

Motive

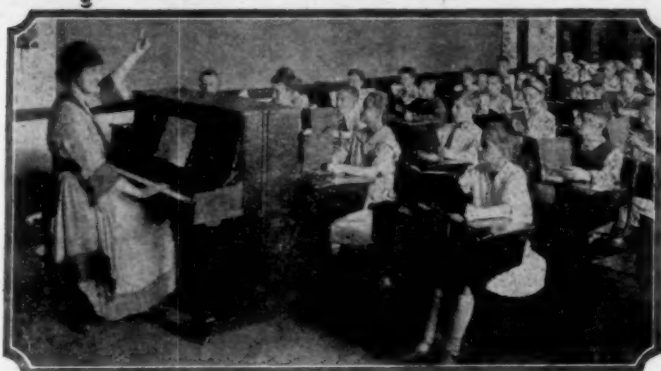
In all this work the leader should see that the motive force comes from the pupils. He should teach them early in the game that they are to work whenever there is an opportunity instead of whenever they are told. He should convince them that they should come to school to get all they can and not all they have to. We should make them feel that they are to keep the lesson moving, that the teacher is merely the steersmen and advisor. This treatment will throw the responsibility upon the pupils where it belongs. When the moving force comes from the pupils habitually, the teacher may stop the class and drill as he sees fit, but on no account are the pupils to get the idea that they may stop for mistakes or anything else unless the leader stops them. Following this rule will save much time, and pupils will develop such alert and fearless habits of mind that they will read music rapidly, accurately, and eagerly.

Practice

It is a good plan to sing a new selection only once or twice at the first lesson and then lay it away to be finished and polished at another lesson. The class should be watched closely, and when they show signs of fatigue or lack of interest, another selection should be given them to sing. It is far better to practice a piece at several different lessons than to spend too much time on the same piece at one lesson.

Material

The question of material for the chorus is a vital one. If there is material enough of the right kind, the chorus will be a success, when there is a good leader. If there is not material enough, no matter how fine the leading and other conditions, the chorus will amount to little. It is an expensive thing to furnish enough music to keep up the interest in the high school chorus work, and it is only possible where the Board of Education buys the material. Where the pupils buy the music books, it is out of the question to ask them to purchase enough. Good material and plenty of it of many kinds should be the motto of every music super-



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visor. Mrs. Means might have been addressing supervisors of music when she gave her celebrated bit of advice, "Git while yer gittin; git it and git a plenty."

It is a mistake to select too easy music for the high school pupil. He is very much grown up when he enters high school, at least he thinks he is, and it is just as well to recognize and take advantage of this notion of his. By giving him grownup music, leaders will cause him to work all the harder. In music as well as anything else a pupil gets out of it in knowledge and enjoyment just about as much as he puts into it in the way of effort, and anything that will make him want to put forth more effort is so much gained. On the other hand, it should not be forgotten that music has many sides, and that amusement is one of the important ones. Since pupils should be trained for amusement as well as work, many selections of a lighter kind should be used. "A bit of nonsense now and then is relished, etc."; and a bit of well-sung rag time has started many a lazy class on the upward musical climb.

In cities where there are several high schools it is a good plan to get different music for each high school. When one school has finished a book or selection, it should trade with another school. Thus the library is made several times larger at no added expense. Of course the material will wear out somewhat faster under this plan, but pupils should be taught to care for public property even more carefully than they do for their own.

The pupils should be taught to turn the leaves quickly and noiselessly. This will keep the class quiet, the music will sound better, and the books will last far longer. Furthermore, the pupils will also learn to take care of public property in case the books belong to the school. The best way is to grasp the edge of the page or one of the corners with the thumb and finger.

Variety of Material

The material should be selected with a view to giving the pupil a well-rounded education in all kinds of choral music during the high school course. There is little that cannot be sung by high school pupils if the voices are tested properly and watched carefully.

Every pupil should surely know one or more of the great oratorios like the "Messiah," "Elijah," or the "Creation," which stand at the head of the choral forms of music. He should both study and hear these given in their entirety. Next should come the great cantatas like "Hiawatha," and lighter ones like "Swan and Skylark," "Rose Maiden," and "Joan of Arc." There is a wealth of these latter to choose from. They have beautiful music and fascinating stories. There are operas both light and grand which can be studied by the whole school and given in concert form by the whole class, or given with costume and action by a smaller number. These operas well repay study, but we are limited to a comparatively small number as there are few opera stories which will bear very close inspection, and the supervisor will wisely limit himself to proper stories in selecting operas for student presentation. Some of the greatest choral music known is in the form of masses. Pupils should know something of this form of sacred choral music, but unfortunately the use of these masses in public schools is liable to promote ill-feeling. For a similar reason the use of the Messiah is not tactful in a school containing Jewish children.

Many people question the advisability of using these great choral pieces, saying that the pupils will strain their voices. Years ago it was said that singing Wagner ruined the voices of the singers, but such was not the case. Singing never harmed any voice. Yelling does. When Lilli Lehmann, Lillian Nordica, and Jean de Reszke came along the world found out that singing Wagner was perfectly safe for the voice. It is not the music that is dangerous, but the way the voice is used that does the damage. If pupils use their voices easily and correctly, they will be just as safe singing an oratorio as a lullaby.

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doubtful value. One of the principal reasons why these compositions in their entirety are so useful and interesting is that they tell a more or less connected story both in the words and in the music. The music of the accompaniment and the words and music of the solos, duets, etc., are very important parts of the piece, and the pupils in the chorus never have a chance to learn these if they use only the chorus parts. The solos and the corrected pieces for the soloists should be sung occasionally by the chorus so that every one will get an idea of the whole piece. When the concert is given, the pupils will derive an exquisite pleasure from hearing and following the score of the music they already know, as it is sung by fine soloists and played by the orchestra instead of on the piano. It is not a wise thing to purchase these chorus editions unless forced to by circumstances. The added interest and education the chorus receives well repays the added expense of the regular vocal scores. Also when purchasing these books the buyer should be sure that they are bound very strongly, as there is a great deal of wear and tear on music books. Moreover, a book once purchased should be a permanent addition to the library to be used when desired.

Probably the most difficult position in the whole school system to fill successfully is that of high school chorus leader. The classes are large; they meet the teacher but once or twice weekly, and the pupils are just at the age when they are hardest to handle. These and many other reasons make the path of the chorus leader anything but a flowery one.

The teacher must be a disciplinarian, one who is able to rule tactfully without too much show of driving. He must be a teacher of the most ingenious variety and also have great force and endurance, both mental and physical. He must have perfect self-control, for nowhere is it needed so much as in the high school chorus class. He must have the right attitude toward his subject and see it from the big human educational side, as well as from the musical side. He must have infinite patience, firmness, and an immense love for young people.

It is no easy work to be a successful chorus leader. It is a man's job, though many women are doing it splendidly. When I say that it is a man's job, I mean that boys are more likely to sing if there is a man at the helm. Then again in the large high schools, where there are many classes daily, the mere physical strain of several chorus classes in succession is too much for the average woman not possessed of great physical as well as mental endurance. Pages might be filled with the attributes desirable in a chorus leader but we must not go so far as to discourage the aspirants to success in this field.

Book Review Section

A SIGNIFICANT VOLUME

The MacMillan Co., to whom all music lovers are indebted for their valuable *Grove's Dictionary of Music and Musicians*, have placed Americans in their special debt by issuing a supplementary or sixth edition as an American supplement. This book of 412 pages, uniform in size and binding with the other five, is edited by Waldo Selden Pratt, the veteran critic and lecturer of Hartford, Connecticut, and Charles N. Boyd of the Pittsburgh Musical Institute. These two earnest students, capable writers, and thoroughly informed musicians have produced a volume which by its breadth of view, soundness of judgment, accuracy of statement, and good taste throughout will be a matter of gratification to musicians of this country and a source of much enlightenment to the musicians of other countries.

The volume consists of two large divisions. The second division is an enlarged, humanized, and readable series of personal and descriptive articles on musicians, institutions, and musical movements in America. Upwards of 1700 persons are included for at least brief reference and 700 or more are the subject of illuminating, descriptive articles. Prominent schools of music, orchestras, opera houses, music departments of colleges and universities, associations such as the Supervisors' Conference, the M. T. N. A., movements in education, such as music in the church, in the public schools—these and a great variety of other topics tersely but adequately treated make this section of the volume that mine of information for the astonishing array of musicians and musical institutions in America which the pre-

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ceding five volumes have furnished for music in general. The first division of the book is a novel and valuable method of treating the development of music in America. It consists of a number of carefully written essays treating various periods in the development of music in this country, each of which is followed by a chronological register of the important musical workers during that period. It is safe to say that there is nowhere else available in such succinct form, such a mass of useful information.

This volume is one that is indispensable for purposes of reference on music in America.

TWO CONTRASTING BOOKS

Two strikingly different but still both distinctly helpful books are the *The Teaching of Music* by Robert T. White, (G. Schirmer, Publishers) and *what Music Can Do for You* by Harriet A. Seymour (Harper and Bros., Publishers). The author of the first is an English school man; Mrs. Seymour is the head of a music school in New York where she has also had considerable experience in a music school settlement. The first is a definite attempt to clarify problems connected with school music; the second purports to be a guide to the uninitiated in music whether he be child or adult. The first, as Mr. Will Earhart remarks in the illuminating comments which he contributed to the American Edition, gives a clear delineation of objectives and a fund of valuable suggestions as to the spirit and principles which must govern school music teaching; the second stresses the spiritual message of music and gives helpful criticisms of the too numerous instances in which all of us emphasize the letter and neglect the spirit. Both books are worthy of your consideration.

"THE PHILHARMONIC ORCHESTRA SERIES"

By Will Earhart, Director of Music, Pittsburgh, Pa.

The Oliver Ditson Company, through its School and College Department, is publishing a number of works of prime interest to supervisors. A few months ago Mr. Louis Adolphe Coerne was engaged as head of this department, and in the short time since, his strength and capability have been clearly manifest. One of the new publications which is of extraordinary importance is "The Philharmonic Orchestra Series." The compositions included in the list are of unvarying musical excellence and are consequently of interest to any orchestra, amateur or professional. They are, however, unusually shrewd in their adaptation to the range of artistic comprehension germane to school or college students and are carefully guarded in their technical demands. All of the numbers are admirably orchestrated by Mr. Coerne himself. The orchestrations provide E-flat alto parts in substitution for horns, and third violin parts in substitution for viola: otherwise they are free from the unusual arrangements which sometimes distort publications for school orchestras without bringing any commensurate simplifications.

But perhaps all these good qualities hardly justify terming the issue one of extraordinary importance. If not, there is a remaining feature that does give ample justification: namely, that the *full score is published for every number*. I may judge wrongly, but I believe this will be found a great boon to the director of many school orchestras who, dealing sometimes with a large percentage of unreliable readers and players, spends most of his time in rehearsal in running over to one stand after another to see what was *really printed* at some spot where wierd sounds were made by the player. And how many *amateur leaders* will find not only comfort, but a vast mine of instruction in these scores. It is a most healthful musical activity for any one to read an orchestral score, but it is exceptionally helpful to the orchestral teacher who must study and work it out in actual rehearsals. These scores constitute veritable text-books for music supervisors who use the pieces.

SOME NEW WILLIS MATERIAL

From the press of the Willis Music Company there have lately come a number of new works including *Mother Goose Singing Games* by Paul Bliss, *Santa Claus in Mother Goose Land* by Mary M. Halliday, *When Betsy Ross Made Old*



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A new Willis publication by L. M. Gordon, Popular Program Collection for the School Orchestra, is of uniform excellent and is to be highly commended. Supervisors will also be glad to see a new setting published by Willis of Paul Revere's Ride by our old friend and fellow member A. J. Gantvoort.

HAMILTON'S MUSIC APPRECIATION

Reviewed by Sudie L. Williams, Dallas, Texas

Of course, we have seen, have read and have studied Mr. Clarence G. Hamilton's new book—"Music Appreciation." We had a copy as soon as one was obtainable, for we had long awaited its appearance, realizing full well that the author of "Outlines of Music History" would have something worth while to say. Our expectations in this respect have been amply realized, for he *has said something*, in that same brief, concise and happy way that characterizes all of his utterances. His book is a real contribution.

Perhaps the "fly in the pot of ointment," so far as the supervisor of music is concerned, is the fact that the book contains no suggestions for the use of "canned" music, beyond the mere statement that "in case of instrumental music other than that written exclusively for the piano and of vocal music of all kinds, the phonograph will be found of service. Complete records of standard symphonies, of movements of string quartets, etc., are now obtainable, so that the color-scheme of these compositions may be amply suggested.

As much as we would like to present to school children, music directly from the artists themselves, the very nature of things makes us largely dependent upon mechanical instruments for use in the work in music appreciation. Then there are other arguments in favor of the phonograph in certain instances and under certain conditions—but that is another story.

This limitation of Mr. Hamilton's plan, however, need not deter us from using the underlying principles, points of study and logical sequence suggested by him. In every instance, he uses *types* of music, hence substitutions may be made of that which is available for phonograph or player piano.

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By Will Earhart, Director of Music, Pittsburgh, Pa.

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The records will surely meet with a favorable reception—and they deserve it.



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